

## THE ETUDE

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## The Making of an Artist

A Second Talk with Mark Hambourg

"I HAVE seen more ideas for readers of *The Etude*!" asserted Mark Hambourg, settling back with his marvelous Russian expression. "I might ask in fact is there any time that an artist is truly to have more ideas than when he is on tour? Now let me say I don't know the statistics of busy loneliness when the day is devoted among the excitement of public appearances, and the fatigue of travel, and an ever-present solitary *Etude*," he added with a covert smile, "translating the result of my talk with you for *The Etude*." It is something more than a pleasure. That talk produced a bit of a sensation in England, nearly all the papers quoted from it, some printed it in its entirety, and my idea on the performance of Beethoven gained a new critical attitude for me when I played his works in London last spring. Here in the States and Canada I find *The Etude* everywhere. But to our theme, and an important piece of it, too, to begin with."

## Making a Repertoire.

"The making of a repertoire is of prime importance with the young pianist. The first thing that enters the mind is the consideration of the matter is that one no longer go on with merely a dozen pieces. In those days of period applications, people can play everything for themselves with the aid of mechanical devices, and the necessity of study for those who would be well informed in pianoforte literature, has been, in a way, removed down to a matter of style and style alone. At the period in the history of our instrument has it been an accessory for the pianist to include the novel as well as the standard in his repertoire. Some things, moreover, are always essential. But to my way of thinking, we are sticking too closely to convention. Every young man and woman should be learning new things, this is the only way that talent will come to light, talent of the creative class that compose, and of the executive that gives it artistic expression. The concert public is very limited.

"Think of the effect upon it of listening to the same things year after year. From the educational point of view, it is very necessary the public to hear these new things. An artist is not only who gives pleasure, but an educator. He gives years

of study to his art as an interpreter. He knows of musical education is higher. It is in these respects that his playing differs from that of the teacher. He must analyze and he must study. Beyond these things worked out in exhaustive completeness, his



efforts, in his application, sets as a vital spark, stirring him to higher effort in performance."

## Listen to Good Playing, and Learn!

"The hearing by youth of good concert pianists has been rapid and again, but it can never be rapid too frequently. By such a course the style is broadened, the taste grows more select, and we gain an idea of the interpretation of things from various points of view. Take the best, and learn the best

every. But my experience has been that that true appreciation grows only with years and experience. Youth will have its ting and flash feeling, but the older we get the more good we find in things. Every good thought is valuable, we can learn from all. The pupil may suggest to his teacher. This suggestion may be in a way left upon by accident, but it is more the less a valuable suggestion because of that. I remember one instance, when a pupil, virtuous and otherwise, but without especial talent, gave to Liszt today a better idea of the truth in Chopin's Funeral March, something that he himself had, perhaps, heard earlier of years. The main point in such instances is to grasp the substance, no matter how it is presented or who presents it to us."

## Listen to Wagner.

"Listening to Wagner is of vital importance to the pianist, for from them we can learn a vast deal in fine points in phrasing, utterance, color, and flash in the delivery of melody, and in the management of chords and dissonances. Never play about pianists or forteless, but observe the source of his danger or relief, when he takes a note it vibrates and goes through you. Wagner may possess faults, but other characteristics, such as the grand of tone and the breaking off in the middle of a phrase, but I have been listening to them for many years, and have found the opportunity to give from them something which I did not have. Without these very studies, notes are vibrations without meaning. The pianist must develop, he needs to speak. Dramatic without he must possess if we would gain our point."

## Legitimate Playing of Legitimate Music.

"What is legitimate music? In another question often asked. To my way of thinking, all music is legitimate. But there is another question, the legitimate playing of legitimate music, that is the more serious. By legitimate playing is the often correct and direct mathematics. This, a sheer, and unfortunately a business one, refers to with set and learned idea. To work, this 'legitimate' playing means style and nothing else, and the moment that feeling enters in, standard and tradition are crossed. Going along such lines, how is it possible to put persons into the performance of Beethoven and Schumann? It is not. And yet the work of these great masters is correct and alive with this very power that 'legitimate' would destroy. And between the lines and not alone on them. Of course, I would object to changing chords or harmonies, but a little more or less pedaling than is indicated, the treatment of a note, etc., in an instrument that may be allowed to. But I would not advise a young pupil to embark as freedom of improvisation, for he might wreck his performance through chaos and confusion. Knowledge of how to use may go, and the beautiful habit of self-structure, comes only through good taste, and the more





































# The Keepsake. Gavotte.

Tempo di Gavotte. M. M. ♩ = 116.

Heinrich Wilhelm Petrie.







# TURKISH MARCH

## FROM "THE RUINS OF ATHENS"

SECONDO.

L. van Beethoven

Marcia alla turca, Vivace. M. M.  $\text{♩} = 112$ 

The musical score for the second piano part of 'Turkish March' is written in 2/4 time. It begins with a piano (pp) dynamic and features a series of chords and arpeggios. The tempo is marked 'Marcia alla turca, Vivace' with a metronome marking of 112. The score includes various musical notations such as slurs, ties, and dynamic markings like 'cresc. poco a poco' and 'f'.

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# TURKISH MARCH

## FROM "THE RUINS OF ATHENS"

PRIMO.

L. van Beethoven.

Marcia alla turca, Vivace. M. M.  $\text{♩} = 112$ 

The musical score for the first piano part of 'Turkish March' is written in 2/4 time. It begins with a piano (pp) dynamic and features a series of chords and arpeggios. The tempo is marked 'Marcia alla turca, Vivace' with a metronome marking of 112. The score includes various musical notations such as slurs, ties, and dynamic markings like 'cresc. poco a poco' and 'f'. The score is divided into measures by bar lines.

Musical score for the second part of a piece, page 6. It consists of six systems of piano accompaniment. The first system has dynamics *p*, *ff*, *f*, *f*, *f*, *p*. The second system has *piu f*, *ff*. The third system has *f*, *f*, *f*, *f*, *f*. The fourth system has *f*, *p*, and a first ending marked 1. The fifth system has *f*, and a marking *sempre piu p*. The sixth system has *pp* and a third ending marked 3.

Musical score for the first part of a piece, page 7. It consists of six systems of piano accompaniment. The first system has dynamics *p*, *ff*, *f*, *f*, *f*, *p*. The second system has *f*, *piu f*, *ff*. The third system has *f*, *f*, *f*, *f*, *f*. The fourth system has *f*, *f*, *f*, *f*, *f*, and a first ending marked 1. The fifth system has *f*, *f*, *f*, *f*, *f*, and a marking *sempre piu p*. The sixth system has *pp* and a third ending marked 3.

# ALBUM LEAF.

## BERCEUSE.

CARL REINECKE.

Andantino. M.M.  $\text{♩} = 59$ .

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# THE GYPSY GIRL.

## ZIGEUNERMÄDCHEN.

9

Allegro assai con fuoco. M.M.  $\text{♩} = 120$ .

Hugo Reinhold, Op. 53, No. 6.

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Musical score for page 10, featuring piano and organ parts. The score consists of six systems. The piano part has a melodic line with various ornaments and dynamics, while the organ part provides a steady harmonic accompaniment. Dynamics include *mf*, *p*, and *poco rit.* The tempo changes from 3/4 to 3/8 in the final system.

Musical score for page 11, continuing the piano and organ parts. The score consists of six systems. The piano part continues its melodic line with ornaments and dynamics, while the organ part continues its harmonic accompaniment. Dynamics include *p*, *f*, and *poco rit.* The tempo changes from 3/8 to 3/4 in the final system.



## SERENADE MATINALE.

FRÉDÉRIC BINET, Op. 45.

*Vivace.* *Allegretto. M.M. ♩ 88*

*dolce* *espress.* *dolce.*

*un poco stretto* *a tempo* *f*

*un poco stretto* *a tempo* *f* *stretto*

*meno mosso* *dolce* *espress.* *rit.* *f* *stretto* *dolce*

*meno mosso* *Tempo I* *rit.* *dolce*

*For Piano only.* *f* *Pian.*

*molto leggiss.* *dolce*

*un poco passionato* *ff*

*div.* *rit.*

*sonore* *dolce*

*ten.* *dolce* *ppp* *dolce* *dim.* *dolce* *D.S.*



## THE MUSICAL CLOCK.

DIE SPIELUHR.

FERDINAND BEYER, Op. 180.

Intro. *ten.*  
*f* *brillante*  
 Tempo di Polka, M.M. ♩ = 110  
*pp* *ppp*  
*non legato*  
*dolce*  
*f* *ff*  
*D.S.*

\* It is suggested that for preliminary practice this piece be played an octave lower than written.  
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Lento.

## THE CHOIR INVISIBLE.

Good E. SCHNEIDER.

*p*  
 Andante affettuoso, M.M. ♩ = 66.  
*p*  
*f* *ff*  
*cresc.*  
*ff* *D.S.*

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## VALSE SERENADE.

ED. POLDINI.

Tempo di Valse Lento, M.M. ♩ = 66.

*p*

*cresc.*  
*dim.* *rit.*  
*p* *poco a poco cresc. ed accel.*  
*poco a poco dim.* *rit.*  
*pp*  
*ppp*  
*pp mors.* *ppp*  
*Adagio*

## WHEN FLOWERS BLOOM.

WALTZ.

Arr. from Franz von Bion.

Tempo di Valse Lento. M.M. ♩ = 68.

Vivo.

*f*  
*p*  
*ff*  
*cresc.*  
*p dolce*  
*ppp*

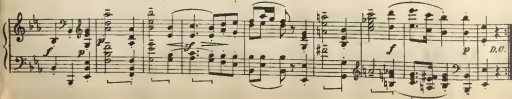


Nº 4178

MENUETTO.

FROM SONATA IN E FLAT.

L.v. BEETHOVEN, Op. 31, No. 3.



Nº 4176

MAZURKA.

No. 2.

19

Edited by Preston Ware Orem.

FELIX BOROWSKI.

Allegro. M.M. ♩ = 126



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## HUNGARIAN LOVE SONG.

FRED. E. WEATHERLY.

JOSEPH L. ROECKEL.

*Allegro con spirito.*

*quarantissimo*

*mf*

Ho - la! Ho - la! Ho - la! In the moun-tain gorge I stand, The  
Ho - la! Ho - la! Ho - la! I have fog'd my love a crown, And she

*marcato un leggiero*

*espress.*

red, red light on my an-vil bright, And my hammer in my hand. My brown girl sits in the  
stands, a queen, in the for-est green, With her dark hair wav-ing down; But whed-er she wears a

*allarg.*

tent a-bove, her man - do-lin at her knee, Sing-ing the old sweet song I love, That  
crown or no, Or has on-ly the turf for throne, She is queen of my world. I love her so, And she

*allarg.*

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*rit.* *ten.* *a tempo con anima*

speaks from her heart to me. loves but me a - lone! "O the sun—to the day, The star—to the night, The

*colla voce* *a tempo* *f*

*mf* *con spirito*

bird to the wood-land tree, And the hammer's beat for the an-vil bright, The

*more.* *more.*

*f* *con passione*

hammer's beat for the an-vil bright, And my heart, my heart for thee, My heart, my

*f* *ascol*

*1st ending. D.S.* *2nd ending.*

heart for thee! thee!

*f* *quarantissimo* *D.S.* *ff*

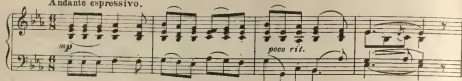


# Drink To Me Only With Thine Eyes.

BEN JONSON. (1573-1637)

 Old English Air.  
 Edited by W.J. Balzelli.

Andante espressivo.

*a tempo*

Drink to me on - ly with thine eyes, And I will pledge with mine; Or leave a kiss with -  
 I sent thee late a ro - sy wreath, Not so much hon - 'ring thee As giv - ing it a

*a tempo*

in the cup, And I'll not ask for wine; The thirst that from the soul doth rise Doth  
 hope that there it could not with - er'd be; But thou there - on did'st on - ly breathe And

*poco cresc.**poco rit.**a tempo**poco rall.*

ask a drink di - vine; But might I of Jove's nec - tar sip I would not change for thine.  
 send'st it back to me; Since when it grows and smells, I swear, Not of it - self but thee.

*colla voce**a tempo**poco rall.*